

# THE RCM MAGAZINE



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# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*" The Letter killeth, but the Spirit giveth Life "*

VOLUME XXXVIII. No. 1

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# THE R.C.M MAGAZINE

VOLUME XXXVIII

No. 1

## EDITORIAL

BY the time this Magazine reaches its readers the year will be already a little less than new, yet the season is not too late to wish them happiness and every good thing in 1942. Never, indeed, can there have been a time when the old words "A happy New Year to you" have seemed so rich in meaning or have been charged with such longing as in this third winter of the War and the second one in which the bells, former symbol of joy, have been silenced over England.

In London the silence is saddening: in the country it approaches the uncanny. On this New Year's Eve fog and stillness spread for uncounted miles over towns and villages lying dark, that once were linked in a bright mesh of midnight bell-music so full of memories and hopes that it caught up the hearts of even the least imaginative. Now, were the bells to sound it would be to announce the arrival of the foe. What an irony! Better the silence. . . . Then suddenly in the hush bell-music burst into the room. By a power more miraculous than that with which the wizard, Michael Scott, made ring the bells of Notre Dame when he was in Salamanca's cave, one touch on the radio-set brought in the bells of Paris sounding from across the sea in a tingle-tangle of notes neither glad nor sad. A touch more; they faded; and from farther still a noble bell-music swept into the house with clusters of golden sound crashing above the continuous pealing of the greatest bell of all, the bass whose deep tone seemed to cradle and command them. Strasbourg Cathedral! The bells which once had flung defiance at Lucifer seemed to be doing it now: on their splendour the New Year came to midnight's portal. Then, by another touch, it passed it to the steadfast chiming of London's Big Ben.

What a poem Thomas Hardy could have made! But he is gone, and among the things in which this War seems more terrible than the last is in the muting hand it laid upon the creative impulse of our poets. To some extent this was also true of musicians, but now the inhibition is lifting and music is ringing out more freely again. In the R.C.M. itself, the inhibition never existed. Not by a single day of its appointed terms has the happy babel ceased which, valiant as bells, greets the traveller along Prince Consort Road. May it never grow less, and may the College, loved by all who belong to it, be for centuries a beacon and belfry of Britain's music.



## DIRECTOR'S ADDRESS

JANUARY, 1942

LAST term a group of students asked me to talk to them about musical careers in general, and more particularly about the best ways of finding a first suitable opening for professional work. I tried to describe the circumstances that you will all meet when your student days are over, and I gave examples of how past students had, from very small beginnings, eventually made good. I think it may be helpful if I repeat briefly what I said then and add a few further comments.

The dislocation of the war has of course destroyed many of the enterprises that gave work to musicians, and the whole basis of a musical career is at present fluid and uncertain. But even now there is necessary and important musical work to be done, and sooner or later we shall have a new and active future to face. What I have to say, therefore, will apply to some extent to present conditions, but still more to that recovery and expansion in which you will ultimately have to take a share.

Now in considering a professional career of any kind there are two main factors, the chances that are offered and the people who apply for them. These people are yourselves, and I want to discuss the subject to-day by outlining the various categories into which gifted music students can be divided.

Students in a College like this are roughly of three types. There are first the few whose talent is so outstanding that with reasonably good fortune they will succeed well by sheer individual distinction. Even in this select class, however, qualities of character and concentration are just as important as talent, great though this last may be. Take the solo performer as an example. There is not to-day, and there never has been, more than a handful of artists who could live by concert engagements alone. And there are still fewer who can do this from the beginning. If you wish to be a solo performer you will have to seize every chance that comes, however humble or unpromising, and you will have to play or sing with unfailing mastery, however small the audience or the pay. Nobody is going to buy tickets, and therefore nobody is going to pay good fees, for an unknown performer, and you can only become known by constantly giving fine performances, at first for small fees or none.

Young solo performers are like young barristers, who must take a brief for nothing rather than sit idle. Otherwise no-one will ever discover their talent at all. When a young barrister defends some penniless defendant skilfully, there is always a solicitor in the court who says: "That's a promising young man. I must remember him." That is the way all the great advocates have begun. That is the way you will have to begin.

The second and by far the most numerous class of student includes all those who will become free-lance chamber music or orchestral players, accompanists, organists, music masters or mistresses, and the best private teachers. One cannot draw any



strict line between some of these and some of the solo performers, but there is a broad distinction between their aims. Nor can we always place any student permanently in one category. Some have precocious ability which never seems to get any further. Others develop late and rise to unexpected heights.

It is this large second class, however, which is mainly responsible for the general standard of practical music in the country. Their first opportunities may not appear to be very exciting, but they are solid and varied. In this field you must have talent, but you must above all have resolution and steadiness. Nowadays the orchestral player has to be something of a virtuoso to enter a good orchestra at all. The rest is hard work and genuine keenness. You must take anything that comes and prove that you are worth that and better. Orchestral leaders do not begin at the front desk. They have to earn their promotion. And the day is long gone when any scratch party of players could make a good ensemble. Success in these fields means unfailing reliability and unremitting work. The same is true of pianists and accompanists. Accompanying is now a highly specialised task, and the plums are few. But there is room at the top, and many an accompanist has become, by working with fine soloists, an expert coach, teacher, or conductor. The organist has to play well, but he has also to learn to handle choirs and congregations. He becomes as it were an institution, and if he has also a flair for conducting he will find amateurs in the first place, and later perhaps professionals, who are glad to play under his direction. He is often the centre and guiding spirit of a whole neighbourhood, directing excellent musical enterprises of all kinds.

Then there are the music staffs of Colleges and Schools. For the best of these you must be able to play well, to teach well, and to infect others with your skill and enthusiasm. And, lastly there is the large field of the good private teachers. It is a great mistake to imagine that there is something dull and unattractive in teaching as such. It is a highly skilled profession, and there are very few professional musicians who do not sooner or later make teaching one of their main activities.

Actually most of our enterprising students combine all kinds of work when they first have to make a living. They play or sing solos if the chance comes, and they may be among the few who so convince the world of their special talent that they graduate into the small class of pure soloists. Many more combine free-lance ensemble or orchestral playing with a little private teaching or a part-time school post. Singers may in the same way get bread and butter from a professional choir or chorus, while they feel their way to solo engagements and perhaps teach a little as well. Those musicians who go into Colleges and Schools have a fixed life's work before them, if they make themselves worth the best permanent posts. There is really no limit to the work and opportunities that may arise in this sphere.

In all these varied fields there is one invariable rule. Your professors and friends may be able to give you a first chance. They



cannot keep you in a post or push you into promotion. You have to earn that for yourself. The indispensable qualification for success is that you never fail to do your utmost in whatever work you have a chance to do.

If you look through the list of our most successful artists you will find that almost invariably their careers have been really self-made. If you don't sing well for one guinea you will never be offered ten. If you can't prove your worth in a scratch orchestra you will never be asked to lead a good one. If you can't make music with a suburban choir you will never be given a cathedral or a big choral society. If you can't interest average pupils and make them efficient and keen you will never be given those of remarkable talent. All this may sound hard, but it is the simple truth. "The race is to the swift, the battle to the strong." If you are not holding your place, do not rail at Providence. Examine yourself and find out what you lack, either in skill or devotion.

For remember you have one reward which is great and rare in this world. You are working at the art which you have yourselves chosen. I remember years ago, when I gave a cheque to a young quartet that I had been able to engage for a concert, one of them said: "Fancy being *paid* to do what I like best in all the world!" That is the infecting spirit which can make of an art at the same time an absorbing passion and a happy livelihood.

Finally there is a third class, consisting of those students who for various reasons will not enter the professional field. England is full of accomplished amateurs who have had professional training but have found other occupations or ceased to work professionally at all. They are the backbone of countless amateur organisations. They keep alive an enlightened interest in music wherever they live. They and their friends are the cream of the audiences which support all the good music there is. Directly or indirectly they do more than any other class to provide opportunity and encouragement for the professional. They are the kernel of our musical public, and we should be in sad straits without them.

That is a broad picture of our musical world, from the aspiring student's point of view. It is in that world and under those circumstances that you will all have to make your way, whether in war-time or peace-time. Three qualities are essential to you all. Talent, character and good fortune. Good fortune may lie in the chances that we and others try to give you. Your future then depends on your own skill and on your own integrity.

I am afraid this address has become rather a sermon, and sermons are not fashionable to-day. But it is no use pretending that the way of the artist is easy, and what I am preaching is the experience of all who have achieved any degree of success. Some people can give sound advice, some can take it. Let us hope that in this College we can do both.



## THE PLACE OF JOHN FIELD

By FRANK MERRICK

FIELD was a composer and pianist who was born in Dublin in 1782 and died in Moscow in 1837, but although he enjoyed a period of considerable success during his lifetime and was highly esteemed for a good many years after his death, most music lovers nowadays know little of his work apart from one or two of the Nocturnes and the fact that he was the first to write pieces of that name. Yet his worth cannot be rightly estimated unless we also know his concertos and sonatas, of which the former, apart from their intrinsic merits and not less than the Nocturnes, exercised a considerable and varied influence on Chopin.

There are seven pianoforte concertos (a larger number, perhaps, than that attained by any other composer since Mozart) and Grove's dictionary mentions four sonatas of which the whereabouts of the fourth seems to be unknown. A few years ago it would have been difficult to find more than one of the set of three sonatas, Op. 1, unless you knew about a volume containing them in the Parry Room of the College. An enterprising member of the B.B.C. programme staff, A. C. Lewis, drew attention to this volume when some Field centenary broadcasts were being planned in 1937, and from these beginnings followed first the recording by Parlophone of the C minor sonata (No. 3) and later the re-publication by Augener (from the R.C.M. volume) of the set, so that one of them is now available to the gramophone public, while pianists can obtain them all.

Op. 1 is dedicated to Clementi, who was Field's teacher and employer and who, after their London days, took him on the Continent and as far afield as St. Petersburg. The first movements, like those of the concertos, bear what is doubtless the imprint of Clementi's teaching, having a classical and formal element about them which you would not expect if you only knew the sprightly Field of the *finales*. This classical (or Clementi) stamp is a good and attractive feature wherever it is found although it may lead us to expect an academic virtue which is, most unfortunately, missing—a good sense of key balance. Perhaps this lack is Field's worst fault, and it often allows him to return too soon to the home key or vicinity thereof after a skilful modulation of escape which ought to have been followed by a long stay in "foreign parts."

In the sonatas and at least one concerto there is no slow movement, the opening *allegro* being immediately followed by the typical skittish *finale*. This is not an effective plan and may never have been intended to be carried out. Perhaps it was avoided in a way suggested by the seventh concerto. This is a straggling and formless composition and it seems rather odd that Sir Charles Hallé played it once or twice at Manchester concerts when he probably knew some of the better ones. But he may have been unable to get the orchestral parts of the others and apparently no full scores were ever published. Anyhow the seventh concerto introduces the G major Nocturne in its entirety,



and this hints at the conclusion that when Field performed one of his two-movement works he would play or extemporise a Nocturne or similar movement in the middle. Of course, our forefathers were not always very artistic in the matter of programme building, whatever advances their descendants may have made, and one old announcement shows that Chopin played the first movement of one of his concertos in the first part of a certain concert and the last two in the second. Such a plan might offer another solution of our problem, though the previously suggested one is much to be preferred.

As for the sprightly *finales* they are even more of a surprise than the classical first movements to those whose one idea of Field is the Nocturnes, there is something irresponsibly gay about them quite apart from their undeniable period charm, and even their occasional silliness is rather disarming. A typical one is the *Rondo Scherzando* from Op. 1, No. 1, which Pachman used to play as a separate piece. It has indeed been so published. Harty has used this in his orchestral "Field Suite."

The Nocturnes, though never quite lost to human ken, have been unduly neglected for many years. The famous one in A (No. 4) is the finest and most dramatic, but several more are of outstanding quality including the C minor, the B flat, the E minor and at least one of three in E flat. Some of these attain a considerable degree of pathos, while a lesser one in A is tender and engaging with a surprising Scottish flavour at the conclusion of the refrain. The turn of phrase in a few Nocturnes prompts the belief that Field was acquainted with some of Schubert's songs, which is indeed likely enough. In some published volumes a number of short pieces are erroneously named Nocturnes, and mentioning short pieces brings to mind an exceedingly entertaining trifle in the R.C.M. volume already referred to, a setting in B flat of the same Russian theme as that upon which Beethoven wrote variations in A (recently included in the A.R.C.M. syllabus). On account of the dangerous skips near the end, however, it is not likely to be very often played in public.

The concertos are now more difficult to procure than the sonatas, and if you can ever buy one it will be the solo part printed on the usual two staves so that except when the pianoforte is silent you have no idea what the orchestra is doing. There may even be further traps for the unwary as when a copy of the A flat (No. 2), purchased second-hand a few years ago, turned out to be only the first movement with no mention of the remainder of the work. No. 1, in E flat, has for the slow movement a quaintly decorated version of a Scottish air with two florid variations. No. 5, in C, contains a storm, concerning which one edition says that if the pianoforte part is not strong enough it is to be played simultaneously on two pianofortes—a thoroughly ineffectual piece of advice; it may well be wondered whether the experiment had been actually tried by those who were responsible for the suggestion.

It is all too easy to assume that composers are directly endowed with complete even if undeveloped individuality, but careful in-



vestigation always shows that many of the seemingly personal features of their style are largely derived from earlier writers. This is sometimes a great shock to indiscriminate hero-worshippers, but in the end it does not detract from and should really add to our love of intrinsic beauty. Anyhow, just as it will surprise us if we find out suddenly how much Mozart's personality owes to J. C. Bach, so do we get a further shaking when we realise Chopin's debt to Hummel and Field; in fact the further we go in any direction the more elusive and partial does the mystery of individuality prove to be. Niecks tells us that Chopin persistently taught his pupils a concerto in E flat by Field, and although there are three in that key it seems quite likely that No. 3 is the one in question. Present-day listeners have probably heard that one, either on the "wireless" or otherwise, more than any, Louis Kentner and others having played it pretty recently, so it may soon come to be regarded as "the hackneyed one." In any case it anticipates quite a number of the lovely features of the Chopin idiom.

It will probably suffice if one more instance is given of Field's influence on his great disciple. In Chopin's *Andante spianato*, Op. 22, the  $\frac{3}{4}$  section, although slow and dreamy, is less akin to the Nocturnes than to the Mazurkas and might be described as a folk-song lullaby of Slavonic cast. It is certainly an episode of enchanting simplicity and beauty, and whether its artless reiterations are inspired by extreme skill or the most disarming unsophistication it would be rather puzzling to decide. That it is, however, neither straight from Heaven nor from the Polish peasantry, but very much derived from Field's A flat pianoforte quintet is immediately apparent when you encounter that somewhat unsatisfactory little work.

Field's piano writing, as might be expected, is very grateful, though the sonatas and concertos contain a good many passages that are really difficult to play. The most ferocious of these is a C major scale of 6/3 chords in quick triplets, the chords given to alternate hands. It occurs in the fifth concerto and it seems problematic how many pianists, living or dead, could have played it that way. (Perhaps the next *virtuoso* who comes across it will find it perfectly easy!) Nearly all the other passages are quite humanly feasible, and both as regards technique and sonority the pianoforte writing is a real contribution to musical history, just as Field's playing must have been.

The pedal directions, though not very numerous, tend to be bold and unconventional, recalling some of the more startling Beethoven examples though Field's suggestions are the less controversial. Leschetitzky used often to advise us to hold the pedal through various changes of harmony in a way that may look bad on paper but comes out splendidly in actual fact, and perhaps Field (whom Leschetitzky played, taught and admired) may have had some share in encouraging the habit of experiment which led to such advice, though as a hero and pattern in matters of interpretation, pedalling and everything else, it was generally Anton Rubinstein who was held up to us.

In conclusion it may be said that the object of this essay is not so much to state what place John Field actually does or should occupy, as to stimulate others to study the question for themselves and form their own opinion. For any pianist with a reasonable sight-reading facility this will prove to be thoroughly good practice, while for all who pursue the quest by whatever means there is much musical interest and beauty awaiting them.

## MUSIC-LOVERS' CONCERTS FOR THE TROOPS

*By R. GRAHAM CARRITT, Capt./Director of Music,  
Eastern Command Welfare and London District*

A CERTAIN amount of publicity has already been given in the Press to the music scheme in the Eastern Command and London District Welfare Organisation so that I am anxious not to bore my readers with repetition. But judging by the number of letters I have received from artists, beginning, "I have heard about your work from a friend," I am wondering how many musicians read the papers. In any case, however, it would be best to relate how our music scheme originated and how it has progressed, but I want to make it clear from the start that these are only my personal experiences and impressions in a limited area of England during the period of January-December, 1941.

In the Autumn of 1940, Dr. Bullock wrote a letter to the "Times," urging that better music should be given to the troops. Lord Nathan of Churt, as Command Welfare Officer of Eastern Command and London District, replied in a practical way to this letter, suggesting that three experimental concerts, to be organised by Dr. Bullock, should be given in the home counties. These concerts were duly given and proved such a success that Lord Nathan decided to organise a proper scheme for giving good music regularly to the troops, and in January, 1941, he asked me to be Director of Music in this scheme.

After considerable discussion it was decided that (1) six concerts a month should be given in our area ; (2) there should always be three soloists of the first rank, a singer, a pianist, and a violinist or violoncellist ; (3) the artists should be paid fees as near as possible to those of the Government Civilian Welfare Scheme of C.E.M.A. ; (4) the concerts should be free to all members of H.M. Forces and their accompanying friends. To carry out these plans it is obvious that funds were needed. A certain sum was already available, and travelling expenses were to be paid by the Army, but more money was required, if we were to give artists the fees we wished. To help the music fund a concert was organised at the Wigmore Hall in March, at which the artists generously gave their services. This concert helped us considerably and I imagine that similar ventures could be carried out in other areas to assist good music, but as our scheme progressed successfully and became well established, we received further financial support from the Army and invaluable collaboration from the Army Education Corps.



In the early days of my work one of the pleasantest things was to receive letters from well-known personalities in the musical world, congratulating us on our "worthy" efforts and wishing us every success. And I could not help taking a personal delight in the fact that now good music was really getting a chance. For musicians will, I am sure, agree that during the first year of the war, little if any serious music was given to the troops, and few if any serious artists were given chances of performance. In May, I had a lovely surprise, for suddenly a cheque for £25 was sent us from Canada. The name of the sender was unknown at our Welfare Organisation so I wrote to the Bank to find out who the sender was. It came from a Canadian who was a soldier in the last war and knew what good music meant to those who wanted it. He read about our work in the "Musical Times" and as at that time his choir was giving a concert, he asked them to give all the proceeds to our music scheme. Mr. Wilfred Coulson is a well-known figure in the musical life of Ottawa and we were indeed grateful to him and his fellow musicians for their generosity and encouragement.

It was also very encouraging to find how willing from the start the military authorities were to collaborate with us in our work. Without such mutual understanding and intimate contacts our concerts would not have been possible. I was most grateful for this collaboration and I am still, for it was of the greatest value. There are others, too, who offered us generous help and advice, for the Society of Women Musicians not only gave us the benefit of its own experience in organising concerts, but through the generosity of one of its patrons it even provided us with the services of twenty of its artist-members, whose performances were of the highest standard. We appreciated too, discussions with some of the officials belonging to C.E.M.A., but here a practical partnership for various reasons was not possible or permissible.

Apart from these contacts, however, I find it surprising how many people do not seem in the least to understand the musical needs of the Army and the special conditions which must necessarily obtain in answering these needs. I have so often been told that the Army does not want good music, but only "feminine charm." This used to make me very angry, but now I take these remarks more calmly. If the Army did not want good music, it is because it had so little chance of judging for itself. I would guarantee that any well-balanced programme of good music would not only "get over" to the troops, but in the hands and voices of good artists it would be given the most cordial reception possible. I have given over fifty concerts now, so I do speak from experience. Often I have been told after a concert "You know we were really rather frightened of coming to your show as we thought it was going to be dreadfully high-brow, but it's been a simply grand evening and we do hope you'll come again as soon as you can." The truth of the matter would be, as I have already said, that you must choose your programme very carefully and have artists that are not only fine executants but also suitable. In your programme you need a blend of good works that are well-

known and works that you yourself consider good and want to give to your audience, because you know that this music is fine and you also think the troops will like it. There are plenty of well-known works available, which possess great charm ; songs by Handel, the " Swan " by St. Saëns, arrangements by Kreisler, the Bach-Gounod " Ave Maria," folk-songs, negro spirituals, and shanties, to give only a few examples. We most of us love what we know, and the troops love this kind of music, but in addition to that they have warmly applauded arias by Bach, and those beautiful " Chorales " set for the piano ; certain songs of Rachmaninov have swept them off their feet, and works by Mozart, Grieg, César Franck, Vaughan Williams, John Ireland, Frank Bridge, and many other composers of the classic standard have had a tremendous appeal. I count the works of Chopin and Mendelssohn as belonging to the category of " well-known." The modern Spanish composers have also been immensely popular, but two songs will always remain with me as especially belonging to these concerts and as especially beautiful. They have had a great response, too, from our audiences—Rachmaninov's " In the Silent Night " and Frank Bridge's " O that it were so."

It is extremely necessary, however, to secure the right kind of artists. Virtuosity itself is not enough, one wants a human personality and the human touch. If the artist in the briefest possible words can tell the men about a song which they are not likely to know, they are so grateful, and contact is at once made between singer and audience. As regards the remark that the Army only wants " feminine charm," far be it from me to disparage such an asset. But I am quite sure that though this quality obviously helps, it is not in itself enough, for the men come to our concerts to hear good music and they must have it. Moreover I would say that our audiences often prefer a male singer with a good strong voice to a woman singer, but for the most part it is better to have two women soloists and one man performing together and certainly three women in preference to three men.

A final word about making arrangements for troop concerts. Before our concert-tours I have invariably gone some time beforehand to the places where our concerts are to be given, to make sure that the halls are the right size for the audience we are likely to get, and to see that a good piano is provided. Usually we have to hire pianos, which is often a most difficult and expensive business. In one county town we have to secure a grand piano from the neighbouring county town twenty miles away. It would indeed be helpful if private owners would offer their " grands." There are also many other details to arrange, which only a musician will know about, for giving concerts to the troops is not like giving a concert at the Wigmore Hall. You personally must ensure that the piano is not placed with its bass to the audience, that the lighting is right for the artists, that there is a stand for the violin-music, and a room where the artists can relax. The local organiser cannot be expected to know about all these matters, for concert-giving is a specialist's job. For this reason I invariably go on these tours with our artists, and certainly that is the only way to see that they



are well looked after. In addition I know that the troops like to have "one of their own crowd" taking part in the concerts so I always play for the singer or the violinist. We try to keep our concerts as friendly and informal as possible, so I introduce the artists and the music, and if the troops know we have come all the way from London to give the best concert we can, their loyalty, which goes deep, is at once appealed to.

These concerts have been a unique experience, and I feel it has been a wonderful year, for this has been work so worth while. It has been warmly appreciated in the Army and it has helped the musical profession, and I count myself lucky to have been given such an opportunity.

## ENTERTAINING THE FORCES

By JOAN STOREY

THE idea came to me one day last winter when I was serving out ample helpings of fish and chips at a Services Canteen in the town. One of the helpers, who was a professional musician, took advantage of a slack moment and, with the aid of a pianist, gave a fine rendering of Haydn Woods' song "Bird of Love Divine."

The men gave her their undivided attention and obviously looked upon her performance as an immense "treat." Fish and chips were allowed to become cold, cups of tea and coffee lay untouched before them; they just watched, and revelled in the music. Thus encouraged, a colleague came forward and played two of Chopin's waltzes, then we had a chorus of British sea-songs in which the men joined whole-heartedly. If the fish and chips had not suddenly become burnt we should have given a much longer concert! However what we did met with remarkable appreciation.

"If we had the opportunity of hearing a concert like that now and again we should not mind being stranded out in the wilds," a soldier remarked to me while I toasted him a second teacake and fried him some more fish and chips.

"Where are you stationed?" I questioned automatically.

Eagerly he explained how he and several other fellows manned a post in the middle of some fields miles away from the nearest village.

"Life is rather boring sometimes," he admitted almost apologetically.

On the spur of the moment I made a promise.

"We will come along and entertain you two weeks on Saturday," I told him.

Then the difficulties began! The artists rallied round—I was very lucky in being able to call upon two professional and two semi-professional musicians—and I soon realised that we should not need very many rehearsals. But there was the problem of transport.

The next day I mentioned our venture to a well-known business man who is, incidentally, an enthusiastic musician and voluntary worker.

"Look here, you can have the biggest van I possess," he told me, "I will see that it is fitted with chairs and a small platform at the end, and a decent piano; you can have a driver too, and the use of the van and driver whenever you want. Let me know if there is anything else I can do for you."

A hectic week followed. Arrangements had to be made in our spare time because we were all employed on whole-time war-work of some sort. At last our "first night" arrived. We tumbled into the van with a pile of music, a violin, a 'cello, and a lot of good things to eat and drink.

"We" consisted of a soprano, a baritone, a violinist, a 'cellist, and myself as pianist.

We jolted along bad roads and round sharp corners for quite a long time, then the van drew up and we jumped out to find ourselves in a narrow country lane bordered by high barren fields lashed by a bitter north-east wind.

"This way," a masculine voice directed from behind, "It is jolly decent of you all to come along; we've been talking about the show all day . . ."

With the aid of a torch he led us over deep wide ruts while the van was placed in position. Then our audience sprang into the van with unconcealed delight, and our concert began.

The acoustics were not of the best and the howling wind gave a most unwelcome accompaniment to our efforts, but the men did not seem to mind.

We played them music by Liszt, Schumann, J. S. Bach, Vaughan Williams, Edward Elgar, Eric Coates, and others. They listened intently throughout and we could not have wished for a more sympathetic and appreciative audience. Our entertainment ended with a concerted arrangement of 'Rule Britannia' during which the men stood reverently to attention and joined in the singing with enormous verve. I shall never forget the sight of that small group of khaki-clad figures clustered together yet individual in their fervour to sing the praises of the country they are so loyally defending; it was very impressive.

Then we had our party. A collapsible table was speedily erected and the food and drinks, which had been provided by friends, were set upon it in homely fashion; there was little to be seen twenty minutes later!

With the men's overwhelming expressions of gratitude ringing in our ears we made our way home, tired but satisfied with our night's work. So ended the first of what was to prove a successful and much appreciated innovation: since that night last winter we have given regular concerts to isolated units throughout the county, some of which have been of an entirely classical character according to the tastes of our audiences with which we have become familiar. The number of men who prefer to listen to Bach rather than to the latest dance tune is surprising. Can it be that the war is awakening their appreciation of true art—the "real thing"?



### THE R.C.M. UNION

This Term has been, as is usual in the Autumn, a comparatively quiet one for the Union.

We have had some very welcome visits from members in the Forces and on National Service, whom we are always delighted to see. Owing to the black-out and consequent early closing of College we cannot hold tea parties for them, as was done for their predecessors during the last war, so these "uninvited" visits are specially welcome. We hope members will come in to the Office whenever they can.

Eight new members have joined during term and no resignations have been received.

Sales of Colours still continue, though naturally on a smaller scale than formerly.

Miss Carey-Foster came up on December 2nd; she is now practically well again and we look forward to having her back in the Union Office next Term.

I am glad to report also that Miss Darnell is much better in health and has been up to College.

DOROTHY MORTIMER HARRIS,  
*Asst. Hon. Secretary.*

### THE ROYAL COLLEGIAN ABROAD

*The period covered here is approximately from August 1, to December 1, 1941. News intended for inclusion in the next issue should reach the Editor by April 1, 1942.*

Dr. Herbert Howells has been appointed organist of St. John's College, Cambridge, during the War; he took up his work there in September.

Dr. Allan Bunney has been appointed Director of Music at Tonbridge School and entered on his duties in September.

Dr. Sydney Northcote has been appointed to a full-time post under the Musical Education Committee of the Carnegie United Kingdom Trust.

### LONDON

ROYAL PHILHARMONIC SOCIETY. A Dvorák Centenary Concert was given on September 6 with the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. At a later concert, on October 4, Moeran's Symphony in G minor was conducted by Mr. Leslie Heward. Both concerts took place at the Royal Albert Hall, owing to the destruction of Queen's Hall.

PROMENADE CONCERTS. The series of Promenade Concerts was also held at the Royal Albert Hall. An Anglo-American programme of works by English and American composers was given on August 5, when Vaughan Williams's "Serenade to Music" was performed. Dame Myra Hess played on August 8 and 16; and on the latter date Miss Beatrice Harrison played Elgar's violoncello concerto. Mr. Albert Sammons played on August 9; Mr. Parry Jones sang in a Wagner programme on August 11 and in Beethoven's Choral Symphony on August 19; Dr. Harold Darke, who was the official organist for the season, was also a soloist and played in a Bach programme on August 13; Mr. Cyril Smith played Beethoven's piano concerto No. 1 on August 15; Vaughan Williams's Overture to "The

Wasps " was played on August 21, and Frank Bridge's Overture " Rebus " on August 23.

**BALLET.** A three weeks' season of International Ballet began at the Lyric Theatre on August 26. One of the works in the repertory was Norman Demuth's " Planetomania."

**NATIONAL GALLERY CONCERTS.** On August 1 Miss Isolde Menges and Mr. Howard Ferguson gave a violin and piano recital; the Menges String Quartet played on August 19, September 2, 12 (Dvorák Centenary programme with Dame Myra Hess in the piano quintet in A), September 23, October 31, and November 11, when they played Vaughan Williams's quintet (with two violas) in D minor. This programme also contained Butterworth's cycle of songs from " A Shropshire Lad." Miss Menges and Dame Myra Hess gave Bach-Brahms recitals on August 29 and November 19 and a Beethoven programme with Mr. Ivor James on October 3. Dame Myra Hess and Mr. Lionel Tertis took part in a Brahms programme on August 4 and the former in a Schumann programme on November 10; at the 500th concert on August 14 Dame Myra Hess gave a recital. Works by Vaughan Williams were given on August 13; these included Four Hymns for tenor and viola and the cycle " On Wenlock Edge." Mr. Colin Horsley gave a Chopin-Liszt recital on August 18; Mr. Howard Ferguson played on August 21 and September 25; Mr. Angus Morrison and Miss Thelma Reiss gave a Brahms-Beethoven recital on August 22; Miss Irene Kohler (piano) played on August 27; Miss Olga Haley sang Dvorák's " Gipsy Songs " in the centenary programme on September 10; Mr. Cyril Smith gave a piano recital on September 17 and Mr. Kendall Taylor gave one on September 29, also taking part in a concert on October 21; Mr. Lance Dossor (piano) played on October 20, Miss Kathleen Long gave a piano recital on October 28 and took part in a concert on November 27; the Sylvan Trio (Mr. John Francis flute, Miss Joy Boughton, oboe, Miss Millicent Silver, piano), played on September 26; on October 1 Miss Kathleen Long and Miss Ruth Naylor took part in an Old Italian programme; the Misses Joan and Valerie Trimble gave a concert of piano duets on October 2; a new string quartet by Armstrong Gibbs was played on October 8; a sonata for violin and viola by W. H. Reed, played by the composer and Mr. Lionel Tertis, and Ireland's sonata for violoncello, transcribed for the viola and played by Mr. Tertis with the composer at the piano, formed part of the programme on October 17; Mr. John McKenna sang Beethoven's song-cycle " An die ferne Geliebte " on October 22; a piano trio of Ireland's was played on November 14; and Mr. James Phillips (cello) took part in a concert on November 21.

**ROYAL CHORAL SOCIETY.** Dr. Sargent gave a performance of " Hiawatha " at the Albert Hall on September 27.

**SUNDAY CELEBRITY CONCERTS.** These took place at the Cambridge Theatre. On September 28 and November 23 Dame Myra Hess played in concertos with the London Symphony Orchestra; Mr. Albert Sammons played on October 26; Sir Adrian Boult conducted on November 9, when " A Somerset Rhapsody " by Holst was among the items on the programme.

**BOOSEY AND HAWKES' CONCERTS AT WIGMORE HALL.** At the first concert of this series on October 4 two first performances were given: " Household Music " (Three Preludes on Welsh Hymn Tunes for string quartet) by Vaughan Williams, and " Theme and Variations " for piano by Bernard Stevens, played by Miss Eiluned Davies.

On October 18 the Fleet Street Choir gave a first performance of the choral version of Ireland's " The Holy Boy "; other works included in the programme were Rubbra's " Hymne to God the Father," Vaughan Williams's " O vos omnes," Armstrong Gibbs's " Andy Battle " and E. J. Moeran's " Phillida and Corydon " (No. 1 of the Suite).

On November 8 there were also two First Performances: Five Spenser Sonnets for tenor and string quartet by Edmund Rubbra, sung by Mr. John McKenna, and Seven American Poems for baritone and piano by Arthur Bliss sung by Mr. William Parsons. Another work by an Old



Collegian was Howard Ferguson's piano sonata in F minor which was played by Dame Myra Hess. On November 29 there was a first performance of Ireland's "Sarnia," and "Island Sequence" for piano. Mr. Howard Ferguson played the piano in Bax's sonata for clarinet and piano.

**GOLDSMITHS' CHORAL UNION.** This Society gave concerts with the London Philharmonic Orchestra at the Central Hall on October 11 and November 22. The former was an Anglo-Soviet concert, and among the English works performed was John Ireland's cantata "These Things shall be." Mr. Leslie Heward was one of the conductors. The concert on November 22 was devoted to Elgar's music and included a performance of "King Olaf." Miss Ruth Naylor was one of the singers.

**CAMBRIDGE THEATRE.** On October 19 Mr. Cyril Smith played Dohnanyi's Variations on a Nursery Theme, and on November 2 Dame Myra Hess gave a piano recital.

**ORCHESTRAL CONCERTS SOCIETY.** These concerts took place at the Albert Hall with the London Philharmonic Orchestra. Mr. Sidney Beer was the conductor on October 19, 26, November 9 and 29. Mr. Albert Sammons played Brahms's violin concerto on October 19, Dame Myra Hess played Beethoven's piano concerto No. 4 in G major on November 16. On November 23 Dr. Malcolm Sargent was the conductor, and one of the works performed was Ireland's "London" Overture.

**CIRCLE OF INTERNATIONAL ART.** A concert took place in St. George's Church, Bloomsbury Way on September 18 when Miss Margaret Bissett sang, accompanied by Mr. Harry Stubbs. Miss Bissett's songs included "A Thanksgiving" by Ireland, "King David" by Howells, "The Watermill" by Vaughan Williams and Three Greek Songs by Dvorák, Op. 50, recently translated into English. This is believed to be the first performance in England of Dvorák's Greek Songs.

**THE MILL HILL MUSIC CLUB** gave a series of concerts in St. Paul's Church Hall, Mill Hill, at which the following artists have taken part: Miss Thelma Reiss on September 20; Mr. Colin Horsley on October 4; Miss Irene Kohler on November 1; and Mr. Norman Greenwood on November 29.

**MISCELLANEOUS CONCERTS.** Among concerts which took place during the autumn were the following: on September 20 an International Brigade Concert at the Cambridge Theatre to help our comrades in the concentration camps, a popular programme of orchestral and choral music conducted by Mr. Geoffrey Corbett; on September 21 an Army Welfare concert at the Albert Hall to raise money for welfare work in the Eastern Command and London District. The programme included Bach's concerto for four pianos, with Mr. Cyril Smith as one of the pianists, and Haydn Wood's Nautical Rhapsody. Mr. Albert Sammons was among the artists who gave their services for a concert held at the Dorchester Hotel on September 25 in aid of Princess Elizabeth Day. On October 11 at Wigmore Hall a sonata recital was given by Mr. Albert Sammons and Mr. Geoffrey Tankard in aid of the fund to provide concerts for music lovers in the Army stationed in the Eastern Command and London Districts; their programme included, besides other works, Rubbra's Sonata No. 2. A Paderewski Memorial Concert in aid of the Polish Prisoners of War Fund was given at the Cambridge Theatre on October 13, when the London Philharmonic Orchestra played, one of the conductors being Sir Adrian Boult. Miss Isolda Menges took part in a concert in aid of "Our Dumb Friends' League at Wigmore Hall on November 1, and Miss Kathleen Long gave a recital at 96 Cheyne Walk, on November 8, in aid of the Church of the Holy Redeemer, Chelsea. Dame Myra Hess gave a recital at the Dorchester Hotel on November 27 in aid of the Greek Prisoners of War.

The Rowena Franklin String Quartet gave a concert at Wigmore Hall on October 25, playing Mozart's quartet in C major, Beethoven's quartet in E flat major, Op. 127 and Dvorák's quintet for piano (Miss Dorothea Vincent) and strings, Op. 81.

Brahms's Requiem was performed in Southwark Cathedral on November 1 under the direction of Dr. E. T. Cook. Mr. Victor Harding was one of the soloists.

Mr. Arnold Goldsbrough played the organ and piano in a Bach programme with the London String Orchestra at the Æolian Hall on November 1.

At the Leger Galleries Concert, 13 Old Bond Street, Mr. Franz Reizenstein was the pianist on November 8.

Mr. Michael Tippett conducted Purcell's Ode on St. Cecilia's Day at Morley College on November 22.

Miss Ruth Gipps's two suites for oboe and piano were played by Miss Marion Brough at the Leger Galleries' Saturday Concert on November 15; on November 23 her piano quartet "Brocade," was played at Rudolph Steiner Hall by Miss Jean Layton, Miss Penelope Sims, Miss Evelyn Panter and Mr. Raymond O'Connell; on December 13 her oboe sonata and a trio for oboe, clarinet and piano were played at the Society of Women Musicians, Miss Marion Brough being the oboist. On the same date two of Miss Gipps's compositions for oboe were played at the Manchester Contemporary Music Centre, and her sonata for oboe was played on December 16 at Manchester at the Tuesday Mid-day Concert.

### PUBLIC SCHOOL MUSIC

CHRIST'S HOSPITAL, HORSHAM. (Dr. C. S. Lang). Dr. Vaughan Williams has written a morning and evening service and Communion service for the choir in this school. It is for unison voices, choir and organ in D minor and is inscribed "To Dr. C. S. Lang and his singers at Christ's Hospital."

CLIFTON COLLEGE (senior school now at Bude). Dr. Douglas Fox writes "Our difficulty is chiefly through lack of space and staff, and also of a good organ for chapel services—a one-manual organ of 7 stops to accompany 340 people! However we have had a considerable amount of music, some of it really good. The choral society and orchestra last Easter Sunday did "Blest Pair" in Lang's 4 part arrangement, and part 3 of "Messiah" with the whole school joining in choruses. Last summer the orchestra did the Haydn Military Symphony and the Grieg Piano Concerto with three boy soloists. Last term we had Isobel Baillie in Parry's "Lotus Eaters." We have had recitals by Thelma Reiss and Leon Goossens. Dr. H. C. Colles judged the singing and instrumental competitions in the school.

DURIAM. The house competitions were judged by Sir George Dyson.

ELLESMERE COLLEGE. Part 2 of "Hiawatha's Wedding Feast" was given at the school concert.

ETON COLLEGE. (Dr. H. G. Ley). Musical activities included a concert by the New Symphony Orchestra conducted by Sir Adrian Boult; and the Choral Society's Centenary concert, when Parry's "Blest Pair of Sirens," Vaughan Williams's "Sea Symphony" and Harris's "Song of May Day" were performed. House competitions were judged by Dr. W. H. Harris.

GRESHAM'S SCHOOL (now at Newquay). Miss Helen Just was the 'cellist at a concert given on October 4 in the Pentire Assembly Rooms.

LANCING COLLEGE (now at Ludlow). Mr. Jasper Rooper writes "We still manage to make music. Last Sunday we gave a "Drop in and sing" rehearsal of the "Messiah" in the Town Hall. Besides our choir there was my Ludlow Choral Society, and a large number who just "dropped in." The result was encouraging. The choruses were all well together. We are going to do it again next term."

OUNDELE. (Mr. J. A. Tatam). The school concert included a performance of Stanford's "Songs of the Sea." House competitions were judged by Dr. Ernest Bullock.

TONBRIDGE. (Dr. Allan W. Bunney). On October 10 the 93rd concert of the Music Society took the form of a Violin Recital by Mr. Albert



Sammons with Mr. Geoffrey Tankard as the pianist. Edmund Rubbra's Sonata No. 2 was included in the programme. For the 94th concert, on October 24, Mr. Kendall Taylor, Miss Margaret Bissett and Mr. Harry Stubbs gave a piano and song recital. Their programme included works by Vaughan Williams, Howells, Walford Davies, Armstrong Gibbs and Ireland. The programme of the concert on November 21 was played by the Long-Kersey-Whitehead trio, it included a trio by Frank Bridge. On November 22 the newly-formed school orchestra (mostly boys), gave a programme in Big School, and played works by Handel, Bach, Haydn, Jarnfelt and Edward German. Dr. A. W. Bunney gave an organ recital on November 9, playing, amongst other things, a "Folk Tune" by Percy Whitlock and an arrangement by G. Thalben-Ball of movements from a Sonata by M. C. Festing. A Festival of Seven Lessons and Carols took place in the Chapel of St. Augustine on December 14.

**WESTMINSTER** (now at Bromyard). Mr. Arnold Foster writes "The Westminster School and Whitbourne Choral and Orchestral Societies, joined by a contingent of singers and players from Hereford, gave a performance of Christmas Music in Bromyard Church on Sunday, December 7. The programme included Bach's "Christmas Oratorio", parts 1 and 2, Vaughan Williams's "Fantasia on Christmas Carols," Haydn's "Surprise Symphony" (first movement) and carols by Tchaikovsky and Holst. Over 100 people took part. The soloists were Mary Lake, soprano; Geoffrey Dams, tenor; George Parker, bass; and Michael Mulliner, continuo. I conducted.

On Wednesday, November 26, the Westminster School Orchestra (augmented) gave a "Children's Concert" to 500 Worcester school-children at the Christopher Whitehead Senior School, Worcester. I conducted and introduced the instruments of the orchestra in turn. I also commented on the pieces played. The venture was a tremendous success."

Mr. Arnold Foster is taking part as Musical Director in three festivals of music and folk dance organised by the Herefordshire Musical Association; two festivals have already been held; at Leominster on December 6, Hereford on December 13, and the third will take place at Ross-on-Wye on January 10, 1942.

### APPOINTMENTS

Miss Elsa Kuttner has been appointed to School House, Keswick.

Miss Elaine Hett has been appointed organist and choir-trainer at St. Michael's Church, Hulme Walford, Cheshire.

### PROVINCES

**ALTON.** A C.E.M.A. concert was given at Alton Parish Church on September 27 at which Miss Kathleen Merritt conducted a string orchestra and Miss Jean Layton played the violin.

**BERKHAMSTED.** On June 21 Miss Imogen Holst conducted part of the programme at the Founder's Day Concert of the West Herts section of the Herts Rural Music Schools.

**BIRMINGHAM.** Sir Adrian Boult, Dr. W. K. Stanton and Mr. Leslie Heward have been among the conductors of a series of summer evening concerts given by the City Orchestra.

**BOURNEMOUTH.** The Wessex Philharmonic Orchestra (conductor, Mr. Reginald Goodall) has given concerts in St. Peter's Hall during the autumn. The programmes have included Vaughan Williams's Overture to "The Wasps" and Fantasia on a Theme by Tallis. Sir Adrian Boult and Dr. Malcolm Sargent have conducted two of the concerts. On August 11 Mr. Angus Morrison played Beethoven's Concerto in B flat with the orchestra. At a concert given by the Bournemouth Arts Club, Dr. Malcolm Sargent was the solo pianist in Schubert's piano trio in B flat.

**BRIGHTON.** The Frank Bridge Society started a new series of concerts on August 9. The Kamaran Trio (piano, Miss Kathleen Markwell) played







appears from this, that the project has got at the real spirit of such music-making by drawing in "anyone who can read a part," and the whole syllabus gives a feeling of eager co-operation in some of the best things in music. Miss Ann Crittall is the County Music Organiser. A Festival of Church Music and an afternoon of Folk dancing and singing are also in the list for the winter months.

**WINCHESTER.** In July, at a recital by a string orchestra, Dr. Harold Rhodes was the soloist in Bach's clavier concerto in D minor. On September 5 Mr. John Sealey conducted a performance in the Cathedral of Dvorák's Mass in D and Jasper Rooper's anthem "The Lord is my Shepherd." On December 4, Dr. Harold Rhodes was the pianist in a Dvorák Centenary Recital programme of chamber music given in the Retro-Choir of Winchester Cathedral under the auspices of C.E.M.A.

**WINDSOR.** Miss Mabel Ritchie and Miss Catherine Campbell were two of the three artists taking part in a concert given under the auspices of C.E.M.A. on November 22 in the hall of the Windsor County Girls' School.

**WORCESTER.** Part songs by Holst, Parry and Stanford were included by the English Singers in their programme in St. George's Church.

Miss Margaret Bissett went on a factory tour in August, for C.E.M.A. In October and November she collaborated with Capt. Graham Carritt in recitals of the music of Vaughan Williams, Ireland and Howells, at Colchester and Westcliff-on-Sea, and she has sung for the Eastern Command in Suffolk.

Mr. Frank Merrick gave sonata recitals with Mr. Henry Holst at the Guildhall, Salisbury, on October 1 (afternoon and evening); at Chester-le-Street, on December 10; and in the Art Gallery, Newcastle-on-Tyne, on December 11. On October 8, Mr. Merrick gave a Beethoven Recital in the Town Hall, Oxford; on November 9 he played in de Falla's "Nights in the Gardens of Spain," Dr. Malcolm Sargent conducting; at the Hallé Concert in the Opera House, Manchester; on November 16, he played Bach's Concertos in E and D minor in the Town Hall, Birmingham, Professor V. Hely-Hutchinson being the conductor; on December 3 (afternoon) he played Bach's D minor concerto and the Fifth Brandenburg Concerto with Mr. Louis Cohen at the Philharmonic Hall, Liverpool; and on the evening of the same day the programme was repeated in the Refectory of Chester Cathedral. On December 17 Mr. Merrick conducted the Salisbury Orchestral Society's concert in the Guildhall, Salisbury.

**OLD MUSIC WITH OLD INSTRUMENTS.** This group of artists, which includes Miss Cicely Arnold, Mr. Marshall Johnston and Miss Evelyn Lake, has given concerts during the autumn at the following places:—Sheffield University, Manchester, Leicester (a series of municipal concerts in the Museum), and at several schools on the combined principle outlined in the last Magazine; also in churches. Pieces from Howells's "Lambert's Clavichord" have been included in several programmes, played of course, on the clavichord.

## ABROAD

### CANADA.

Mrs. David Cass-Beggs (Barbara Cass) has given several recitals since she has been in Canada, and she is also teaching.

### WEST INDIES.

**JAMAICA.** Parry's "Blest Pair of Sirens" was sung by the Diocesan Festival Choir at Kingston on June 26.

**BARBADOES.** Mr. Gerald Hudson, Hon. A.R.C.M., sends the programme of an organ recital which he gave on the newly built organ in St. Michael's Cathedral on April 18.

### UNITED STATES.

Mr. Leopold Stokowski has been appointed conductor of the National Broadcasting Symphony Orchestra in New York in succession to Signor Toscanini.



The Reading (Pennsylvania) Choral Society, sang Vaughan Williams's "Dona Nobis Pacem" on April 30. Other performances took place in May, with orchestra, by the College of the Pacific, Stockton, California and at St. James's Church, Cleveland, Ohio at a Vaughan Williams Festival, where the choir and orchestra also gave the Magnificat and "The Shepherds of the Delectable Mountains."

BOSTON. Britten's Variations for string orchestra have been played at one of the Symphony concerts, Koussevitsky conducting.

SPAIN.

SAN SEBASTIAN. A concert of works by Arbós was given in commemoration of the second anniversary of the composer's death.

SWITZERLAND.

ST. GALL. A performance has recently been given of Bliss's oboe quintet.

### GRAMOPHONE RECORDS

DECCA. Dvorák's Sonatina for piano and violin played by Mr. Kendall Taylor and Mr. Frederick Grinke. Stanford's "The Blue Bird" and on the reverse side Holst's "The Maid in Bedlam" sung by the Fleet Street Choir. Butterworth's song cycle "A Shropshire Lad" on two 10 inch discs.

COLUMBIA. Purcell's "The Blessed Virgin's Expostulation," sung by Miss Isobel Baillie with organ accompaniment played by Mr. Arnold Goldsbrough. Dvorák's quartet in G major, played by the Menges String quartet. César Franck's Symphonic Variations, played by Dame Myra Hess.

H.M.V. Ernest Bloch's Hebrew Rhapsody, "Schelomo," for violoncello and orchestra, played by the Philadelphia Orchestra under Stokowski, on five sides. Moussorgsky's "Night on the Bare Mountain," played by the Philadelphia Orchestra under Stokowski. Brahms's Intermezzo in A flat and Capriccio in B minor, played by Dame Myra Hess. Piano sonata by Michael Tippett, played by Miss Phyllis Sellick, and not yet published in any other form.

H.M.V. Overtures: Sir Adrian Boult and B.B.C. Orchestra, "Cosi fan tutte," Mozart; "Fingal's Cave," Mendelssohn; "Light Cavalry," Suppé; "Ruy Blas," Mendelssohn. Stokowski and the Philadelphia Orchestra, "1812," Tchaikowsky. Constant Lambert and London Philharmonic Orchestra, "Orpheus and the Underworld," Offenbach.

H.M.V. Ballet Music: Goossens and the London Philharmonic Orchestra, "Boutique Fantasque," Rossini; "Good Humoured Ladies," Scarlatti. Stokowski and the Philadelphia Orchestra, "Casse Noisette," Tchaikowsky; "Scheherazade," Rimsky-Korsakov; "Petrushka," Stravinsky. Constant Lambert and Sadler's Wells Orchestra, "Les Patineurs," Meyerbeer; "Sleeping Princess," Tchaikowsky.

### BIRTHS

CASS-BEGGS. On June 11, 1941, in Toronto, to Barbara and David Cass-Beggs, twins, Caroline Ruth and John Michael.

PEARSON. On July 28, 1941, at Newbury, to Monica (née Dunn), wife of 2nd Lieut. Hugh H. Pearson, R.A., a daughter.

GLEGG. On November 18, 1941, at Nairobi, Kenya, to Evelyn (née Harmsworth), wife of 2nd Lieut. Colin G. Glegg, K.A.R., a daughter.

TOMLINSON. On September 15, at Johannesburg, to Mrs. Tomlinson (Betsy de la Porte), a daughter.

### MARRIAGES

KOCH—BRODERICK. On October 10, 1941, at St. John's Church, Wembley, Middlesex, Mr. Waldemar Koch to Miss Marjorie Broderick.

## FROM THE MAGAZINE'S POST BAG

## THE LYRE BIRD

Some little time ago a small book reached the Hon. Secretary of the Magazine from Melbourne. It was entitled "Photographs of the Lyre Bird: Australia's Wonder Bird and Master Mimic," and it contained the results of long and careful research by a brother and sister—A. G. Campbell, and Elizabeth Campbell, whom we at the R.C.M. know as a keen musician. With the book came a letter describing something of its making; Miss Campbell's words give a vivid glimpse into a world far from music as human beings know it, yet radiant with a music of its own. She says "All those photographs were taken in the fern gullies thick with undergrowth, and with mountain ash, wattle, and gum trees towering in thick profusion overhead where the sun can scarcely find its way through. My brother and I spent a week there stalking these birds—Autumn is their mating time. I have gone with him many times now but I never fail to be entranced beyond words with their singing and dancing, you really feel you have had a veil lifted and have been transplanted into another sphere. These birds have become tame to a certain extent—though they are shy and need stalking till they become used to you—and then they will sing almost right into your face. They have the loveliest of soft brown eyes with which they watch you very earnestly through the outspread tail while singing. After the song, as a rule there comes the dance with the tail quivering. This lasts quite twenty minutes, then the tail is closed and away they gracefully flit over the undergrowth. They rarely fly and it is amazing that the tail remains so unspoilt. They prepare their mounds for displaying; all the undergrowth is pulled away and they pat down the earth till it is firm. There is just a small path made by them through the undergrowth, which could easily be missed by unobservant eyes. This path you follow and in a moment or two you peep into their playing ground—which is about two yards in circumference and generally circular. A very interesting thing is that though they always keep well in the forest, and never appear in the sunlight, yet while they are dancing the feathers appear to be lit from some light within—a kind of phosphorescence. It almost seems that heaven has sent a shaft of light as a blessing on such a display of grace and loveliness."

## THE CHILDREN STATE THEIR VIEWS

Strictly speaking, the letters from which the following extracts are taken were written not to the R.C.M. Magazine itself, but to Miss Jean Layton, a member of the Magazine Committee, and to Miss Salaman, after a recital at a school in the country.

The first was from a little girl of ten years old, who wrote "In came a pretty lady in a blue dress, my favourite colour, the lady looked ever so nice. She sang beautifully. I sat there absolutely dreaming of what a lovely voice she had. She sang three or four songs and went off the stage. Then the lady with the violin came on, just as pretty as the other lady. She played the violin like fairy music, as some children would call it; I'm too old but I will call it that, because she played beautifully. It must be very tricky to play the violin, I couldn't play it for a pound, it's so tricky. One of the most beautiful songs she played was a Minuet, it nearly put me to sleep. Everyone was as quiet as mice. I like music very much and singing."

The other letter, more forthright, was from a little boy. "I appreciated your concert very much and I would like you to give us another concert. I would like to play piano as I know what the music is called and I can play the scale. After I had learnt to play piano I would like to learn to play the violin. The song I liked best was "My Boy Billy," the one after that was the violin "minuet," it must have been very hard for "Beethoven" to have thought of by himself. I liked your singing very much as I like singing as well as music only when I sing I get a headache."



## REVIEWS

HARRYING THE HUN. By Norman Demuth. John Crowther, Ltd. 1/-.

TWO PIANO PIECES. By Norman Demuth. Hinrichsen Edition, Ltd.

EARLY ONE MORNING. Arranged with descant by Norman Demuth. Paxton and Co., Ltd. 3d.

The author describes his little book "Harrying the Hun" as a handbook of scouting, stalking and camouflage. He holds the rank of 2nd Lieut. in the West Surrey Home Guard which has become famed for its skill in these directions and there are many illustrations from photographs made by the Zone Demonstration Unit.

The art of camouflage has been carried to such a pitch by this unit of the Home Guard that the Regular Army has sent officers to it for instruction, and perhaps some Collegians were fortunate enough to hear a broadcast describing its activities. Mr. Demuth shows how it is possible, by the use of skilful disguise and the ability to keep still for an indefinite period, for men to remain hidden even as close as 10 yards in open country.

The training of men for these duties is as far removed from barrack-square methods as it is possible to be. Initiative, cunning and self-control are the prime qualifications for guerrilla warfare of this kind, in which each man acts as an individual and not a member of a group. This is no book for the squeamish; the killing-knife and its use is vividly described and illustrated, and the technique of getting your man silently and efficiently is dealt with. Even the common or garden pin has its uses, for, stuck in your adversary's throat it makes him "yours as long as you want him." But in war even musicians must be realists and here is one at any rate who faces the fact that his country can be best defended by accepting it as a necessary sanitary duty to get rid of the invader as rapidly as possible. Be that as it may, if I were a Hun invader I should fervently pray to be delivered from coming anywhere near Mr. Demuth and his merry men, for if I did I should be interviewing St. Peter before I knew what had hit me.

It is however with pleasure that we note that Mr. Demuth, in training himself and others for war, has still found time to devote himself also to the arts of peace. His two piano pieces, which have no titles, show a keen sense of pianistic style combined with harmonic and rhythmic freedom, and his arrangement of the evergreen "Early One Morning" with its simple but interesting accompaniment and charming descant should prove popular with children of all ages.

G.J.

## NEW PIANO MUSIC BY JOHN IRELAND

SARNIA: an Island Sequence. Boosey and Hawkes. 5/-.

THREE PASTELS: 1. A Grecian Lad. 2. The Boy Bishop. 3. Puck's Birthday. Augener. 2/- each.

A very wide welcome, from concert-players, undoubtedly awaits this noteworthy contribution to their repertory. Sarnia, we are reminded, was the old Roman name for the island of Guernsey, where the composer was living from the Spring of 1939 until his timely escape just before the German occupation. The music, which avowedly records impressions of various aspects of his surroundings during that period, was begun in the island and completed on his return to England. It does not appear to be to any great extent descriptive (for which we are grateful, as descriptive piano music is almost always unsatisfactory) nor is it what is generally known as impressionistic (in the Debussy sense). It is intensely personal, big-scale music; its sequence resembles the sequence of a sonata, perhaps, rather than that of a series of three rhapsodic tone-pictures. It has unity and variety, and is not devoid of the austerity of thought and pungency of harmonic expression that we associate with John Ireland.

Yet, to a certain degree, the pieces impress one as being reflective rather than outspoken. This is true of the first section, entitled "Le

Catioroc," where "heavy silence broods," awakened, later, by the shrill clashing of sea music and the light of fires after night-fall, but returning to a renewal of the broodings in an impressively-drawn recapitulation. It is especially true of the second movement, "In a May Morning," with its lovely opening tune (which only the very foolish would criticise for a superficial resemblance to "Drink to me only with thine eyes") and its quietly lilting rhythmic continuity.

Even the skilfully built-up climaxes of the "Song of the Springtides" (the finale) are not exuberant in a physical or an oratorical sense, in spite of their pianistic brilliance. This is, on the whole, the most striking section of the sequence—and perhaps the most entirely characteristic of the composer's style, which has undergone changes, no doubt, in recent years, and has acquired a mellowing maturity which seems to soften the dissonances (though they are still in evidence) and to add to the power of the thought which is behind them.

The three short pieces are smaller-scale music than "Sarnia" and far less difficult. They could, indeed, be successfully tackled by any pianist capable of passing the Advanced Grade of the Associated Board. They are, however, entirely characteristic of the composer, and entirely worthy of him, although, maybe, they break no new ground.

"A Grecian Lad," it should be noted, is avowedly a revision of an early M.S. dating from his student days. The restoration is amply justified, and one who is able to remember the piece in its original shape may, perhaps be allowed to record how skilfully the composer has preserved the character of his early conception, whilst ridding it of all signs of immaturity—chiefly by simplification. It is a charming mood-picture which will appeal to all players capable of sensitive *cantabile* expression.

"The Boy Bishop" (oddly named, with an odd legend attached to describe it) is a trifle more elusive, and one may venture to believe that again, the music has an early origin, though this is not self-confessed. There is charm here, too, coupled with melodic freedom, a touch of restrained solemnity, in contrast, for the middle section.

"Puck's Birthday" (wholly new-made) is perhaps the most immediately persuasive of the group. It will make an instantaneous appeal to those who appreciate Ireland in his impish mood—the mood of "Ragamuffin" and "Merry Andrew." It is bright and extremely attractive music, splendidly alert, full of rhythmic neatness and, above all, pianistic in the best sense.

John Ireland, in these latest works, has once more proved himself to be one of the very few living composers who is entirely successful in his realisation of the special characteristics of the piano—as Chopin was, as Schumann was—who can move freely within its limitations and is content to be guided by its peculiar genius. These recent publications certainly give proof, if such proof were still needed, of his towering eminence amongst British composers in this particular sphere.

T.F.D.

SONATA FOR TWO PIANOS. By Joan Trimble. Winthrop Rogers Edition. 3/6.

The recently published Sonatina by Joan Trimble is an attractive addition to the somewhat limited repertoire of original works for two pianos.

Musically this work is engaging rather than profound, and it will be readily understood and appreciated.

It has some real tunes, and it is harmonically original and sophisticated without being too dissonant. This is just as well! There is little doubt that there are harmonic styles, right and logical when applied to other forms, which lose their validity in two pianoforte music. This is due to the percussive nature of the instruments.

It is immediately obvious that Joan Trimble has acquired a good deal of experience of performing since she issued the three Irish pieces. These were rather thickly written, but the Sonatina has an admirable clarity of texture. She has avoided also that all too common and unimaginative failing of doubling notes and phrases on the two pianos. Indeed the technical invention is full of interest throughout.

C.S.



"VALIANT-FOR-TRUTH." Motet by Vaughan Williams to words by John Bunyan. Oxford University Press. 6d.

All I need say about Vaughan Williams's motet "Valiant-for-Truth," is that directly I read it through I wrote on the title page "This must be done at the very first opportunity." I shall do it at Windsor with my special choir, and I expect everybody else will wish to do it too. The music, austere beautiful, has absolute one-ness with Bunyan's prose cadences. It is a noble work and worthy of R.V.W. Need I say more?

W.H.H.

THREE SHORT PIECES FOR OBOE AND PIANO, Op. 81, 2/6 ;  
PHANTASY SUITE IN SIX SHORT MOVEMENTS FOR CLARINET  
AND PIANO, Op. 91, 3s. 6d.;  
SUITE IN FIVE MOVEMENTS FOR FLUTE AND PIANO, Op. 93,  
3/6 ;  
LYRIC SUITE IN FIVE MOVEMENTS FOR BASSOON AND PIANO,  
Op. 96, 3/-.

By T. F. Dunhill. Hawkes and Son.

Dr. Dunhill has done good service in providing some charming contributions to a repertory which has had few notable additions since the clarinet sonatas of Brahms. The first thing that leaps to the eye and/or ear is the aptness of these suites for their respective solo instruments. The accompaniments to the pieces for clarinet and bassoon cling perhaps too closely to the middle and lower reaches of the keyboard; those to the higher-pitched instruments seem better distributed. Needless to say the figures are happily designed throughout, and the workmanship is of the best. Harmonically, the oboe pieces are the most engaging; emotionally, those for clarinet and bassoon touch deeper notes, and lovers of warm romanticism will find much to enjoy here. The technical requirements of of the wind parts are fairly advanced. On p. 16 of the bassoon suite clefs are omitted in bars 4 and 5 of the piano part.

F.H.S.

#### RECENT WORKS BY C. ARMSTRONG GIBBS

ODYSSEUS. Symphony in four Movements for Soprano and Baritone Soli, Mixed Chorus and Orchestra, Op. 90. Poem by Mordaunt Currie. Vocal Score, 3/6.

BEFORE DAYBREAK, for Contralto Solo, Women's Choir, String Quartet, String Orchestra and Pianoforte, Op. 100. Poem by Gordon Bottomley. Vocal Score, 3/6.

THE MOTHERS' LAMENT (S.S.A.A.). Words by John Drinkwater. 4d.  
MY DEAR MISTRESS (T.T.B.B.). Words by John Wilmot, Earl of Rochester (1696). 4d.

THE PLEASURES OF LOVE (S.A.T.B.) Words by John Dryden (1691). 4d.

REST IN THE LORD. Song with Piano. Words by Edmund Beale Sargant. 2/-.

Winthrop Rogers Edition. (Boosey and Hawkes, London).

These works have been published at various times in the last two years but it is convenient to consider them together. A new Choral Symphony by a British composer immediately suggests comparisons with famous names, and the fact that the subject is one of the great epics of literature raises high musical hopes. If Dr. Armstrong Gibbs's "Odysseus" does not altogether realise these hopes—the music running so easily that the picture evoked is rather that of a placid stream flowing through an English countryside than of a torrent driving through tremendous obstacles—the large resources employed are used with skill and technical mastery.

Allowing for greater freedom in the harmonic texture, "Odysseus" is in the tradition of the cantatas of the Parry-Stanford era, many of them

admirable works on which choral societies thrived. And so present-day choral societies still functioning may be grateful for a composition which will give them plenty of opportunity for good hard work. The first movement "Escape from Calypso" is perhaps the most substantial musically, and this might well be performed separately.

"Odysseus" was composed before the war; "Before Daybreak" is dated 1941. Little music has so far been inspired by the war, although war pictures have been exhibited at the National Gallery, and war verse has been written by young poets such as Laurie Lee and Alun Lewis, both serving soldiers. "Before Daybreak" is a three-movement work written in honour of Britain's women in war-time, and the questioning character of the poem by Gordon Bottomley gives the music a more serious note than that of Odysseus. The writing for women's voices is felicitous, and the musical thought seems more set and not so easily fluid as in the larger work.

The three part-songs are attractive and engaging. In "The Mothers' Lament" the "other-worldliness" of Drinkwater's poem has been happily reflected in the setting. Gently poignant phrases with wistful cadences result in a charming piece of music with some melodic interest in each part. "My Dear Mistress" is more straightforward. The weakness of the lady's constancy is effectively suggested by varying bar lengths.

"The Pleasures of Love" is also set with assured competence. The smooth running phrases move agreeably away from a square pattern, though occasionally the music looks too consciously to the seventeenth century.

A solo song "Rest in the Lord" is in a different vein from the part-songs, and perhaps the composer is less happy in this mood. The quiet, intense conviction of the poem is treated rather conventionally, but sung by a singer with a rich contralto voice, this song would not fail of its effect  
S.G.S.

#### MUSIC AND BOOKS RECEIVED

FROM BOOSEY AND HAWKES, LTD.

SIXTH STRING QUARTET. By Béla Bartók. Hawkes Pocket Scores No. 25.

POLKA (from Schwanda, the Bagpiper). By Jaromir Weinberger, arranged for piano duet. 2/6 net.

THE HOLY BOY: a carol of the Nativity. By John Ireland. For chorus of mixed voices, unaccompanied. 4d. net.

THE HOLY BOY, arranged for string orchestra by the composer. (This arrangement can be used as an accompaniment for the choral version). Score 2/-. Score and Parts 4/-. Single parts, each 6d.

FROM THE HINRICHSSEN EDITION, LTD.

A SEA PICTURE, for piano. By Manuel Frenkel.

AWAKE, AWAKE, MY LYRE! (The Act Music for the University of Oxford, 1679) set for Soprano or Tenor (and optional Bass) Solo, Chorus, Strings and Pianoforte (or Harpsichord). Edited by Harold Watkins Shaw. Vocal score and pianoforte accompaniment, 2/-.  
SCHUBERT: New Song translations. By E. G. Porter. Part I.

FROM MACMILLAN AND CO., LTD.

THE VOCAL SIGHT READER. By Kate M. Ricks.

FROM W. PAXTON AND CO., LTD.

FIRST YEAR VIOLIN METHOD, for School Violin Classes. By Eta Cohen, with preface by Dr. Geoffrey Shaw. Pupils' Book 2/-. Teachers Guide 1/-.

## THE ROYAL COLLEGIAN AT HOME

### LIST OF NEW PUPILS ADMITTED TO COLLEGE

Bell, Jack M.	Hodgson, Frank	Richards, Robert F.
Brown, Betty C.	Jellinck, Walter	Morgan, Frank G.
Brown, Eileen M.	Rimington, Diana B.	Tarlton, Douglas R.
Clark, Daphne M.	Turner, Michael G.	Croxall, Thomas H.
Fox, Josephine		

R.C.M. CHRISTIAN UNION (BRANCH OF L.I.F.C.U.)

We were very glad to have several new students joining in with us at our meetings last term. The actual membership has also increased to nine, which is encouraging.

We are hoping to continue with our open meetings once a fortnight this term and a Bible Study Circle on the alternate Wednesdays.

RITA VERNON, *President.*

We regret that accounts of other Student Activities are held over till the next issue of the Magazine, as unfortunately they did not arrive in time to be included in the present number.

## SOLUTION OF THE R.C.M. CROSSWORD PUZZLE

	ACROSS	30	Ace	9	Baritone
1	Divan	32	Rio	11	One
4	Aid	34	Bow	14	Chant
7	A.B.	36	Trod	15	Fah
10	Ton	37	" One fine day "	16	Offenbach
12	Compass	40	Haydn	19	Cole
13	Scene	42	M.E.	23	Ida
17	Pan	43	Bess	26	Wordless
18	Act		DOWN	28	Wolfram
20	Star	1	Drum	29	Swan
21	ff	2	Vows	31	City
22	Echo	3	Note	33	Bed
24	Lad	4	Arno	35	Wolf
25	Now	5	Dick	38	Ale
27	Eva	6	Rome	39	Tee
28	Wise	8	Bass	41	Ye

## ROLL OF COLLEGIANS ON NATIONAL SERVICE

The following names, additional to previous lists, have been received:—

Collins, C. F.  
Groves, Mrs. Charles (Prudence Walter-Ellis)  
Koch, Waldemar  
Lipski, Donald



## COLLEGE CONCERTS

## TUESDAY, 21st OCTOBER (Second Orchestra)

(Conducted by Dr. W. H. Reed and members of the conducting class)

CONCERTO for Violin and Strings in E major ... .. *Bach*  
 ALEX LINDSAY, A.R.C.M. (Gowland Harrison Exhibitioner)  
 Conductor: JUDITH HERWALD, A.R.C.M. (Carlotta Rowe Scholar)

CONCERTO for Piano and Orchestra in E flat major, Op. 73 (The Emperor) ... *Beethoven*  
 CECILIA BEWICK, A.R.C.M. (L.C.C. Scholar)  
 Conductor: COLIN ROSS, A.R.C.M.

TWO DANCES for Harp and Strings ... .. *Debussy*  
 Harp: GLENIS FLEET, A.R.C.M. (Scholar)  
 Conductor: DR. W. H. REED

SERENADE in D major, Op. 11 ... .. *Brahms*  
 Conductors:  
 1 and 2, PETER GOODMAN, A.R.C.M.; 3 and 4, JAMES BUCK, A.R.C.M. (Exhibitioner)

## WEDNESDAY, 22nd OCTOBER (Chamber)

TERZETTO for two Violins and Viola, Op. 74 ... .. *Dvorak*  
 JOAN GIDDINS (Scholar). LEONARD SALZEDO, A.R.C.M. (Grove Exhibitioner).  
 EVELYN PANTER (Scholar)

PIANO SOLO ... .. Variations on a theme by Handel, Op. 24 ... .. *Brahms*  
 MURIEL DIXON, A.R.C.M. (Scholar)

CELLO SOLOS ... ..  
 a. Elegy ... .. } *Pamela Harrison*  
 b. Andantino ... .. } (Student)  
 PENELOPE SIMMS, A.R.C.M.  
 Accompanist: PAMELA HARRISON, A.R.C.M.

QUARTET for Strings in G minor, Op. 10 ... .. *Debussy*  
 ALEX LINDSAY, A.R.C.M. (Gowland Harrison Exhibitioner).

DESMOND MITCHELL (Leverhulme Scholar). LEONARD SALZEDO, A.R.C.M. (Grove Exhibitioner)  
 PENELOPE SIMMS, A.R.C.M.

## WEDNESDAY, 29th OCTOBER (Chamber)

CHACONNE in D minor ... .. *Bach - Busoni*  
 RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar)

SONATA for Violin and Piano in C sharp minor, Op. 21 ... .. *Dohnanyi*  
 JACYNTH HOLLAND, A.R.C.M. RUTH GIPPS, A.R.C.M. (Caird Scholar)

TRIO for Piano, Violin and Cello in A minor, Op. 50 ... .. *Tschaikowsky*  
 BARBARA HILL, A.R.C.M. (McKenna Exhibitioner). RUTH FOURMY, A.R.C.M. (Scholar)  
 PENELOPE SIMMS, A.R.C.M.

## THURSDAY, 30th OCTOBER (First Orchestra)

CONCERTO for Piano and Orchestra in B flat major, Op. 19 ... .. *Beethoven*  
 JOAN BAKER, A.R.C.M. (Leverhulme Scholar)

SINFONIA CONCERTANTE for Violin, Viola and Orchestra (K.361) ... .. *Mozart*  
 JEAN LAYTON, A.R.C.M. EVELYN PANTER (Scholar)

SYMPHONY No. 3 in F major, Op. 90 ... .. *Brahms*  
 Conductor: THE DIRECTOR

## WEDNESDAY, 5th NOVEMBER, (Chamber Concert)

PIANO SOLO ... .. Organ Toccata and Fugue in D minor ... .. *Bach - Tausig*  
 WILFRED CRISP, A.R.C.M. (Wesley Exhibitioner)

SONGS ... ..  
 a. Let us now praise famous men ... .. *Vaughan Williams*  
 b. Peace ... .. *Eric Fogg*  
 c. A feast of lanterns ... .. *Granville Bantock*

JOAN GRAY, A.R.C.M. (Marianne Rowe Scholar)  
 Accompanist: MARGARET MURRAY, A.R.C.M.  
 KOL NIDREI ... .. *Max Bruch*  
 THERESA WITTY (L.C.C. Scholar)

Accompanist: WENDY HADDON-JONES, A.R.C.M. (Heywood Lonsdale Scholar)



## WEDNESDAY, 10th DECEMBER (Choral)

CHORUS: "Zion hears her watchmen's voices" ... .. Bach  
(from the Cantata "Sleepers, wake!")

"SONG OF DESTINY" ... .. Brahms

"BENEDICITE" ... .. Vaughan Williams

Soloist: RITA VERNON, A.R.C.M. (Lilian Eldée Scholar)

Conductor: DR. REGINALD JACQUES, F.R.C.M.

Pianist: ANTONY HOPKINS (Mathilde Verne Scholar)

## THURSDAY, 11th DECEMBER (First Orchestra)

CONCERTO for Piano and Orchestra in G minor, Op. 22 ... .. Saint-Saëns

COLIN HORSLEY (Associated Board Scholar)

SYMPHONY No. 7 in F major, Op. 77 ... .. Glazounov

Conductor: THE DIRECTOR

## RECITALS

## WEDNESDAY, 24th SEPTEMBER

JEAN McCARTNEY (Caird Scholar) — Violin

AND

RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar) — Piano

VIOLIN SOLO ... .. Chaconne ... .. Vitali  
(arr. Charlier)

PIANO SOLO ... .. Variations on an original theme, Op. 21 ... .. Brahms

VIOLIN SOLOS  
a. Danse Espagnole ... .. Granados-Kriesler  
b. Nigun ... .. Ernest Bloch  
(from "Three Pictures of Chassidic Life")

c. Roumanian Air and Gypsy Dance ... .. Albert Sammons

PIANO SOLO ... .. Sonata in G minor, Op. 22 (in one movement) ... .. Medtner

SONATA for Violin and Piano in A major, Op. 13 ... .. Fauré

Accompanist: JOAN COOMBES, A.R.C.M. (L.C.C. Scholar)

## WEDNESDAY, 1st OCTOBER

RUTH FOURMY, A.R.C.M. (Scholar) — Violin

AND

DENIS GONET (Galer Exhibitioner) — Baritone

SONGS ... ..  
a. Caro mio ben ... .. Giordani  
b. Già il sole dal gange ... .. Scarlatti  
c. Quand'ero paggio (Falstaff) ... .. Verdi  
d. Deh vieni alla finestra (Don Giovanni) ... .. Mozart

VIOLIN SOLOS ... ..  
a. Mazur ... .. Mlynarski  
b. Romanza Andaluza ... .. Sarasate  
c. Caprice ... .. W. H. Reed

SONGS ... ..  
a. Greensleeves ... .. arr. Vaughan Williams  
b. Eriskay Love Lilt ... .. arr. Kennedy Fraser  
c. Poet's Hymn ... .. George Dyson  
d. Dawn (Hymns from (The Rig Veda) ... .. Holst  
e. Conjunction ... ..  
f. Old clothes and fine clothes } ... .. Martin Shaw

VIOLIN SOLO ... .. Suite in A minor, Op. 10 ... .. Sinding

## THREE NEGRO SPIRITUALS—

a. Didn't my Lord deliver Daniel? } ... .. arr. J. Rosamond  
b. Nobody knows de trouble I see } Johnson  
c. Joshua fit de battle ob Jericho ... .. arr. Lawrence Brown

VIOLIN SOLOS ... ..  
a. Vaarlam's Song (Boris Godounov) ... .. Moussorgsky  
b. Song of the flea ... .. }  
a. Pastorale ... ..  
b. Adagio (from Suite No. 3) ... .. Stravinsky  
c. Scherzo-Tarantelle ... .. Rics  
Wieniawski

Accompanists:

BETTY MATTHEWS, A.R.C.M. (Exhibitioner)  
ANTHONY HOPKINS (Mathilde Verne Scholar)





## MONDAY, 24th NOVEMBER

DOUGLAS HOOPS, A.R.C.M., (Caird Scholar) — *Piano*AND  
JACYNTH HOLLAND, A.R.C.M. — *Violin*

VIOLIN SONATA in D major	...	...	...	...	...	...	Handel
PIANO SOLO	Variations and Fugue on a theme by Handel, Op. 24	...	...	...	...	...	Brahms
VIOLIN SONATA in D major	...	...	...	...	...	...	Leclair
THREE ROMANTIC PIECES, Op. 75	...	...	...	...	...	...	Dvorák
PIANO SOLOS	a. Jeux d'eau	...	...	...	...	...	Ravel
	b. El Puerto	}	from "Iberia"	...	...	...	Albeniz
	c. Triana			...	...	...	
VIOLIN SONATA No. 2 (in one movement)	...	...	...	...	...	...	Debussy
	(with DOUGLAS HOOPS)	...	...	...	...	...	

Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

## OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, 3rd December, 1941, at 2.15 p.m.  
Conductor: Mr. Hermann Grunebaum, Hon. R.C.M.

" ORPHEUS " ... .. Gluck

## Act III

Orpheus	...	...	...	...	...	REBE EDMOND
Euridice	...	...	...	...	...	RITA VERNON
Amor	...	...	...	...	...	ANITA COHEN

" FIGARO " ... .. Mozart

## Act I, Scenes 1 and 2

Figaro	...	...	...	...	...	DENIS GONET
Marcellina	...	...	...	...	...	JOAN GRAY
Bartolo	...	...	...	...	...	ANDRÉ ORKIN
Cherubino	...	...	...	...	...	ANITA COHEN

" DIE FLEDERMAUS " ... .. Johann Strauss

## Scene from Act III

Frank (Governor of Prison)	...	...	...	...	...	DENIS GONET
Adele	...	...	...	...	...	MARGARET JONES
Ida	...	...	...	...	...	PEGGY HURD

" OTHELLO " ... .. Verdi

## Act IV, Scene 1.

Desdemona	...	...	...	...	...	RITA VERNON
Emelia	...	...	...	...	...	JOAN GRAY

" CAVALLERIA RUSTICANA " ... .. Mascagni

## Two Scenes

a. Santuzza	...	...	...	...	...	PEGGY HURD
Lucia	...	...	...	...	...	REBE EDMOND
b. Santuzza	...	...	...	...	...	PEGGY HURD
Alfio	...	...	...	...	...	DENIS GONET

Producer: MADAME ENRIQUETA CRICHTON

At the Pianos: BETTY MATTHEWS and COLIN ROSS

## L.C.C. JUNIOR EXHIBITIONERS

A private performance was given in the Parry Theatre on Saturday, 20th December, 1941, at 2.15, of "The Emperor and the Nightingale," adapted from Hans Andersen's story by Madeleine Dring, with music by Madeleine Dring; Producer: Madeleine Dring; and "The Sleeping Princess," a Ballet-Mime, music by Lilian Harris; Producer: Mary Skeaping; Conductor: Freda Dinn.

### "THE EMPEROR AND THE NIGHTINGALE"

#### Cast :

The Emperor	...	...	...	...	...	*PAT GILDER
The Cavalier	...	...	...	...	...	*MADELEINE DRING
The Artist, Tsing Hi Ho	...	...	...	...	...	*PAMELA LARKIN
The Kitchen Maid	...	...	...	...	...	BETTY WOOD
The Japanese Ambassador	...	...	...	...	...	CEDRIC ASH
Gentlemen of the Court	...	...	...	...	...	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;"> PAT JOLLEY JOAN HAFENDEN JOSÉ BEWICK JOYCE DARKING JOYCE WILKINS PAMELA SMYTHIE </div> </div>
Ladies of the Court	...	...	...	...	...	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">{</div> <div style="display: inline-block; vertical-align: middle;"> NORMAN MYLCHREEST *JOAN LANE *MADELEINE DRING OLIVE GREENE DOREEN TOWNSEND MARGARET CHAPMAN </div> </div>
Death	...	...	...	...	...	*OLIVE HUGHES
The Emperor's Good Deeds	...	...	...	...	...	
The Emperor's Bad Deeds	...	...	...	...	...	
Dancers	...	...	...	...	...	
Story Teller	...	...	...	...	...	

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Scene 1.—A new discovery

Scene 2.—Where the Palace Garden ends

Scene 3.—Another new discovery

Scene 4.—Fever

Scene 5.—Realisation

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Dances: MARY SKEAPING

Costumes: On hire from H. & M. RAYNE, LTD.

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15 minutes' Interval

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## " THE SLEEPING PRINCESS "

*Cast :*

The King ... ..	PEGGY HOPKINS
The Queen ... ..	BERYL HUNT
The Prince ... ..	PAT JOLLEY
The Princess ... ..	JANET HUMBY
The Nurse ... ..	FREDA BARDEN
The Steward ... ..	DAPHNE COLLINS
The Cook ... ..	MICHAEL COHEN
The Pages ... ..	MARY WEBB
	MICHAEL MATTHEWS
	ALAN FOWLER
The Musicians ... ..	ALAN THOMPSON
	PAULINE PAYNE
	JOYCE SCHOFIELD
Lords ... ..	MARGARET ANDREWS
	BARBARA TOOKE
	YVONNE MEW
Ladies ... ..	BETTY NASH
	ALMA TAYLOR
	MARGARET HOWDEN
The Bad Fairy ... ..	DOROTHEA SALTER
The Good Fairy ... ..	*JOAN LANE
	JANET DELAHAYE
	SHIRLEY TRUEMAN
Fairies ... ..	PAMELA HYDE
	MARGARET O'CONNOR
	JEAN WOLSTENHOLME
	PAMELA BRIDGEMAN

Scene 1.—A happy event

Scene 2.—The christening feast ; the uninvited guest and her spell

Scene 3.—The forgotten spinning wheel in the garret

Scene 4.—The good fairy's counter-spell

A hundred years pass

Scene 5.—The kiss and the awakening

Costumes: ANGELA BULL

Scenery: G. BISHOP. Lighting: F. DEVENISH

Stage Manager: CECILIA BEWICK

Stage Staff: MARY CAMPBELL, ESTHER BURKINSHAW, EVELYN MCKENZIE,

DONALD SCHOFIELD, R. BEWICK

Music Staff: CECILIA BEWICK, PAT GILDER

## ORCHESTRA

*1st Violins*

Tim Buckley  
John Coulling  
\*Eric Hastings  
\*Paul Kimber  
Ivor Barter  
George Weiss  
Tessa Robbins  
Mary Adams  
Fred Buxton

*2nd Violins*

Hugh Bean  
David Katz  
\*Lindsay Rowland  
\*Joyce Townsend  
Norman Veronique  
Bernard Newland  
James Woolley  
Bridie McKeown  
June Nelson

*Violas*

\*Maurice Meek  
\*Ralph Schwiller  
Erica Smith  
Marjorie Bearman

*Cellos*

Viva Eckert  
Sasha Robbins  
Pamela Souper  
\*Theresa Witty

*Double Bass*

\*Vera Gray

*Flutes*

Norman Mylchreest  
Pat Souper

*Oboes*

Brenda Fowler  
\*Dennis Wood

*Clarinet*

Olive Wright

*Bassoon*

John Aylett

*Horn*

Peter Dalton

*Piano*

Henry Vincent  
Betty Southwood

*Tympani*

Cora Linsdel

*Percussion*

Robert Weill  
Dorothy West  
Joyce Haynes  
Hilda Burroughs

\* Signifies a Senior Scholar

The audience is asked to applaud only at the end of each play.

# DRAMA

A private performance by the pupils of the Dramatic Class was given in the Parry Theatre on Wednesday, 26th November, 1941, at 1.30 p.m.

## " THE MERCHANT OF VENICE " (*Shakespeare*)

Act I, Scene 1: Portia's house

Portia	...	...	...	...	...	JOAN LANE
Nerissa	...	...	...	...	...	HAZEL ROWBOTHAM
Servant	...	...	...	...	...	EILEEN WOOD

## " A PARTING " (*Gordon Bottomley*)

The Mother	...	...	...	...	...	MARGARET JONES
The Daughter	...	...	...	...	...	OLIVE HUGHES

## " ROMEO AND JULIET " (*Shakespeare*)

Act II, Scene 5: Capulet's garden

Juliet	...	...	...	...	...	PAT HUGHES
Nurse	...	...	...	...	...	JOAN LANE

Act III, Scene 5: Loggia to Juliet's chamber

Juliet	...	...	...	...	...	PAT HUGHES
Romeo	...	...	...	...	...	DONALD MUNRO
Lady Capulet	...	...	...	...	...	MARGARET JONES
Capulet	...	...	...	...	...	NORMAN HEARN
Nurse	...	...	...	...	...	JOAN LANE

## " RECLAIMED "

(or " HOW LITTLE ELFIE TAUGHT HER GRANDMOTHER ")  
(*F. Anstey*)

Scene: The panelled room at Nightshades Hall

Lady Beldame	...	...	...	...	...	PAT GILDER
(a Dowager of the deepest dye)						
Monkshood	...	...	...	...	...	MARJORIE MEAGHER
(her steward and confidential minion)						
Little Elfie (an angel child)	...	...	...	...	...	OLIVE HUGHES

## " CHILDREN IN UNIFORM " (*Christa Winsloe*)

Act III, Scene 1: The school sickroom

Manuela	...	...	...	...	...	PAT GILDER
Sister Hani	...	...	...	...	...	MARGARET JONES
Headmistress	...	...	...	...	...	PAMELA LARKIN
Martha	...	...	...	...	...	EILEEN WOOD
Fräulein von Bernburg	...	...	...	...	...	PAT HUGHES

Act III, Scene 3: Fräulein von Bernburg's room

Manuela	...	...	...	...	...	PAT GILDER
Fräulein von Keston	...	...	...	...	...	PAT HUGHES
Eldegard	...	...	...	...	...	OLIVE HUGHES
Fräulein von Keston	...	...	...	...	...	ANITA COHEN

Plays 1, 3 and 5 produced by DORIS JOHNSTONE  
Plays 2 and 4 produced by MARGARET RUBELL

## A.R.C.M. EXAMINATION

DECEMBER, 1941

The following College Students have passed the A.R.C.M. Examination:

PIANOFORTE (SOLO PERFORMANCE)— VIOLIN (SOLO PERFORMANCE)—

Campbell, Eileen M.

Tyson, Dennis G.

Faust, Sylvia A.

Wright, Jean F.

Hopkins, Anthony

SINGING (SOLO PERFORMANCE)—

Pilgrim, William R.

Gray, Joan M.

ELOCUTION—

Seward, Margaret E.

Meagher, Marjorie E.

## LIST OF DATES, 1942

### EASTER TERM, 1942

GRADING EXAMINATION	...	...	...	Monday, 12th January
TERM BEGINS	...	...	...	Monday, 12th January
HALF TERM BEGINS	...	...	...	Monday, 23rd February
TERM ENDS	...	...	...	Saturday, 4th April

### MIDSUMMER TERM, 1942

GRADING EXAMINATION	...	...	...	Monday, 4th May
TERM BEGINS	...	...	...	Monday, 4th May
HALF TERM BEGINS	...	...	...	Monday, 15th June
TERM ENDS	...	...	...	Saturday, 25th July



## PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1942

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It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

**First Week**

WEDNESDAY, JAN. 14, AT 2.45 P.M.  
Recital

**Second Week**

WEDNESDAY, JAN. 21, AT 2.45 P.M.  
Recital

**Third Week**

WEDNESDAY, JAN. 28, AT 2.45 P.M.  
Recital

**Fourth Week**

MONDAY, FEB. 2, AT 2.45 P.M.  
Recital  
WEDNESDAY, FEB. 4, AT 2.45 P.M.  
Recital

**Fifth Week**

TUESDAY, FEB. 10, AT 2.45 P.M.  
Second Orchestra  
WEDNESDAY, FEB. 11, AT 2.45 P.M.  
Chamber Concert

**Sixth Week**

WEDNESDAY, FEB. 18, AT 2.45 P.M.  
Chamber Concert  
\*THURSDAY, FEB. 19, AT 2.45 P.M.  
First Orchestra

**Seventh Week**

WEDNESDAY, FEB. 25, AT 2.45 P.M.  
Chamber Concert

**Eighth Week**

WEDNESDAY, MARCH 4, AT 2.45 P.M.  
Chamber Concert

**Ninth Week**

WEDNESDAY, MAR. 11, AT 2.45 P.M.  
Chamber Concert

**Tenth Week**

WEDNESDAY, MAR. 18, AT 2.45 P.M.  
Dramatic

**Eleventh Week**

TUESDAY, MAR. 24, AT 2.45 P.M.  
Second Orchestra  
WEDNESDAY, MAR. 25, AT 2.45 P.M.  
Opera Repertory

**Twelfth Week**

\*WEDNESDAY, APRIL 1, AT 2.45 P.M.  
Choral Class  
\*THURSDAY, APRIL 2, AT 2.45 P.M.  
First Orchestra

Tickets are required for the Concerts marked \*

H. V. ANSON, *Registrar*.

# Royal College of Music Union

FOUNDED 1906

President : SIR GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary : MRS. MORTIMER HARRIS

Assistant Hon. Treasurer : MR. HARRY STUBBS

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS W. BOWDEN-SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund : MISS URSULA GALE

Hon. Auditor : DR. F. G. SHINN

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.